

The Stage

The Actors and the Plays before the Public Eye

Zangwill as the authors of the first dramas of 1904 the grievances of the past may be forgotten in the ecstasy of the present.

"Who knows? It is for the coming week to decide.

"With Herr Corrie's yellow Spelhus fairly bulging with the interest of 'Parsifal' preparations, the interest of 'Christmas' week among the theaters was not much noticed. But it was a week which struck terror to the managerial heart. Stated with almost cruel candor, it was the worst week of the year. The reason that has been known in New York in many years. What tale of woe the carefully concealed box-office statements might tell!

In the general slump among the thirty-first-class theaters, there were, however, five plays which escaped almost unscathed. The crowded audiences attracted by 'The Admirable Crichton' at the Lyceum, 'The Marriage of Kitty' at the Hudson, 'The County Chairman' at the Belasco, 'Sweet Kitty Bellairs' at the Belasco, and 'The Pretty Sister of Jose' at the Empire, ought to furnish a lesson not to be despised by managers whose hue and cry has been, 'What's the matter with the public?'

And the sporadic audiences at most of the other theaters ought to enforce the same lesson, but in a more serious and more painful way.

There are good reasons for the popularity of the five plays in this list of fortunate. All—with the possible exception of one—are dominated by stars who have arrived at positions of distinction in the theatrical world, not because of arbitrary preference or popularity, but for the reason that they possess qualities, either technical or temperamental, which appeal to something more substantial than idle curiosity. It is evident then, that playgoers are still partial to the starring system.

"With Maude Adams and Marie Tempest success is due to pronounced personality, although the two women are opposites, temperamentally. Wistful plainness is the keynote of the former's art; hearty, almost boisterous, exuberance characterizes the latter's work. Yet both, each in her own way, are spontaneous. The note that is struck has the ring of actuality. It is able to conceal or disguise technical deficiency.

"Henrietta Crossman is more generously endowed. Her knowledge of the art of acting is extensive. Her appreciation of the possibilities of the stage seems to be exact. She seldom errs in what she undertakes. She enjoys also a buoyancy of spirit, a wealth of pretty words and a personal charm which is excelled by none of the other American comedienne. Her dedications are entirely on the pathetic and emotional side.

"The one successful masculine star of the week was William Gillette. Playwright as well as actor, he is a master of technical details. His personality is assertive, but principally in a negative sense. Repression, not expression, is his forte. He understands the machinery of the drama so thoroughly that he never strays out of the narrow range of his best capabilities.

"These are the five successful stars now on Broadway. There are a dozen others who are engaged in a vain struggle. Examine their work and it will be found that, without exception, they lack temperamental or technical ability, or both.

"But stars cannot control the destiny of plays in spite of their own cherished belief that they do. All of the plays which surmounted the obstacles of this worst of theatrical weeks had virtues of their own apart from the stars which were calculated to appeal to the public. These same features are almost altogether lacking in the neglected current plays at other theaters.

"In general, all the five were magnificently mounted. That characteristic, however, is of little consequence. All plays which come to Broadway in these days of extravagant present beautiful scenery and costumes, but some of the most beautiful, as is the case with 'A Japanese Nightingale,' have been the most ignominious failures.

"Among the five there are no examples of theatrical carpentry of the dramatized novel order which have contributed so largely to the doleful list of the season's failures. 'Sweet Kitty Bellairs' and 'The Pretty Sister of Jose' have their genesis in narrative fiction, of course, but they are dramatic structures complete and independent in themselves.

"Sweet Kitty Bellairs,' the Belasco play, is a comedy of intrigue of a really high order, written with all the tricks of the expert playwright and containing situations, contrasts, climaxes and pictures which would carry it to success without its almost magical settings. 'The Pretty Sister of Jose' is of lesser merit. Its chief value is as a vehicle for the pronounced personality of its star, Maude Adams. But while it is thin and brittle, it is also graceful and effective, and these latter qualities greatly outweigh its defects.

"The Marriage of Kitty' and 'The County Chairman' have in common the quality which is the chief cause of their success—complete and novel settings. Although the comedies are exact opposites in every other particular, their purpose is solely to arouse laughter; they accomplish it by throwing the prevailing glamour of actuality over their characters and ridiculous incidents. Their people seem to have been lifted out of every-day life and set before the footlights.

"The most delightful play of the lot, however, is 'The Admirable Crichton.' It is designed to make its audience think well as adorns a tale, for it is a satirical thrust at a defective social condition. It has the added merits of complete originality and novelty.

"The Admirable Crichton' appeals to a limited public because it is likely to amuse only those who have no numerous persons who carry their brains into the theater. But that there are still a few of the latter left is apparent from the fact that James M. Barrie's clever satire has been well attended from the night of its production, and that Daniel Frohman is relying on it to run out the winter season at the Lyceum.

"It will soon enter into competition with a twin satire by the same author—'Little Mary,' in which Barrie darts the shafts of his wit against the British habit of overeating. The latter play is due in a week at the Empire.

of the scenery and trappings of almost any two of them would furnish mountings for a 'Parsifal.' Their libretto and music would stampede an audience of lunatics."

Precious Stones in United States.

The United States can supply all the wants of its people for coal, iron, copper, petroleum and all the useful minerals; gold and silver also are found in generous quantities; but of precious stones, the diamonds, the ruby, the emerald, the topaz, etc., it has practically none, except what it has bought abroad. In 1902 we paid \$25,000,000 to foreign countries for precious stones that we imported, while during that year precious stones of the value of only \$33,000 were found within our borders. These were principally sapphires from Montana, tourmalines from New Mexico, Arizona, Nevada and California and tourmalines and chrysoprases from California.

GIRLS MAY NOW PROPOSE.

Leap Year Gives the Fair Sex a Most Unique Privilege.

"Mr. Smith, may I have the honor of asking you to lead me to the altar in 1904?" "The honor is mine!" "Mr. Jones, let me cast my heart at your feet and lay my hand in yours."

"On the contrary, Miss Brown, it is my heart which shall be cast at your feet—and my hand!"

Thus will the leap year girl propose. And this does she dream ahead of the year to come, thinking of the day when she may offer her heart and hand to the man of her choice and feel that it is no shame to do so. She will trust to the fate which hovers over all good loving maidens for a favorable answer, and so she will become a leap year maid.

There is an old verse which runs: Come ye ladies, gather round, mix a bowl of cheer, fill the cup and lift it up, toast the maid's Leap Year!

There are all kinds of girls, summer girls and winter girls, but the newest girl of all is the leap year girl. She comes in with the bells of the new year and for twelve months she is the most privileged of all characters.

The leap year girl has prerogatives; she has privileges and she has permissions. She can do things which other girls cannot do and she can perform acts which would be impossible for her during any other years except leap year.

Just what leap year is few people know, that it means the gaining of a day in the calendar, the skipping ahead of twenty-four hours and the adjustment of the years, nearly everybody has some dim notion. But its real import is grasped by few except the scientists; and of these none but the astronomer himself could tell you exactly why it is.

There is a vague notion that leap year

is caused by some flaw in the making out of our time calendars, and that there is a loss, in some manner, of six hours every year. Our time does not quite tally with the sun's time. At the end of four years this amounts to twenty-four hours, or one whole day.

To make this up and to gain a day it is necessary to add a day to the year. Consequently leap year has 366 days instead of 365.

Leap year enables the astronomer to round things with the sun and to keep the old earth moving along just as it should move. If it were not for leap year, there would be too much time lost without a chance of regaining it. This error is corrected by the system of appointing every fourth year leap year.

But to the home maid leap year means nothing more nor less than an additional day, a setting to rights of time, a mysterious adjustment of things, which comes once in four years.

But connected with leap year there is a bit of sentiment, just as there is in other anniversaries. And to the girl of the period, the girl who understands leap year, it has a significance which belongs to no other year.

Once upon a time, long years ago, when leap year first came in, there was a society of people which called itself by a name which would mean the leap year society. They were merry-makers and jesters and they amused the court. Now, these merry-makers decided that leap year, because it had more day than any other year, should be made remarkable in some way.

And one of them hit upon the idea of making the extra day a day on which the young men of the society or club could propose to the men. The proposition was laughingly accepted, and one of the young women present, a great beauty at the court, jestingly proposed to one of the courtiers. The knight accepted her hand with a low bow and the wedding was celebrated that very night.

The significance of leap year in this respect has been preserved, and there are many who wait for the coming of this year in order that they may speak out to the men of their choice. The women propose and are accepted.

Now are such marriages unhappy. History shows that when the man accepts as he usually does, the wedding takes place and the couple live happily ever after. The reason for this is that the woman, having won the man of her choice, loves him well and is contented ever after to abide by her own decision.

There have been instances, in history, where women have proposed to men and have happily married them. And was there not that Quaker maiden of Longfellow's who proposed and was accepted? Elizabeth Haddon did not wait for leap year, but spoke her mind, and her lover, after thinking it over for a season, came back to tell her that he would accept the offer of her hand. The house and the green field still lie there as if nothing had happened, and the fact that a couple lived happily and died leaving a great deal of work.

As a rule the leap year marriage is a happy one, as experience proves, simply for the reason that the woman feels that the marriage was of her own seeking and that she is in a sense responsible for it. It was of her own making and she of all others should make it come out right.

The leap year girl is a pretty girl usually, for a lonely girl would never be bold enough to propose, and as a wife she has certain advantages over other girls. She is of a willing disposition.

She is in love with the man she marries or she would not have proposed to him. He was her first choice, not her last choice.

She says "I loved him best of all." She does not say "I took him as a last resort for fear no one else would ask me."

Once married she tries to be happy, for she realized that in her case of failure or blame would come very largely upon herself. She proposed and the marriage was of her own seeking.

Should a woman propose and is the leap year girl justified in the course she takes? That is a question which is variously answered. There are people who think her a vulgar and forward young woman. But there are others who regard her as the most womanly of women.

Should or should not a woman propose? The leap year girl says she can and should, and 1904 is the year in which she can do it.

The leap year dance and the leap year party are now in style, and the leap year girl will have abundant opportunity for proposing to the man of her choice.—Chicago Chronicle.

The Stomach Not Indispensable.

At a meeting of medical men in Vienna the other day, Dr. Ullmann presented a woman, of 62 years, whose entire stomach had been removed in an operation for cancer. Nevertheless, she digests all her food, and has gained weight since the operation. The doctor

stated that the operation of removing the stomach had now been successfully performed over 20 times. The stomach really plays only a small part in the complex act of digestion, its principal use being that of a reservoir. Hence it is that without this organ meals have to be taken inconveniently often and unusually small. There are several little organs, of complex chemical function, far more indispensable than the stomach, which are seldom heard of. We could not exist, for instance, without the suprarenal capsules and the pancreas.—Harper's Weekly.

SALT LAKE THEATRE

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With Held's Concert Band at the Grand theatre Sunday evening at 8:30. The band is composed of forty of the best professional musicians of Salt Lake and stands at the head of similar organizations in the West. The programme rendered are such as to satisfy both the lovers of popular music and of classic music. A. S. ZIMMERMAN, Manager.

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Matinee Saturday at 2:15 p. m.

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With Robert Buchanan and an excellent company of farceurs.

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We will continue to sell our Handsome Tailor-made Suits, Cloths, Costumes, Fancy Gowns, Evening Coats and Dinner Dresses 1-2 OFF.

All Coats in Velvet, Furs and Cloth at 1-2 Price, which is much less than manufacturers' cost for these garments. Hats 1-2 OFF

Neckwear at Greatly Reduced Prices.

HAMILTON'S

216 MAIN.



The finger hats are in better mode than ever, and this bridesmaid's hat shows a deep Brussels lace, fashioned over a plisse chiffon foundation. Ombre pink ribbon and blush pink roses are depended upon for trimming, and there is a smart bow of the ribbon on the underbrim, just touching the hair.

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ATTRACTIONS THIS WEEK.

Tabernacle—Patti, Monday evening, Salt Lake Theatre—Closed.

Grand Theatre—"An Eye on Hubby," Thursday, Friday and Saturday nights and Saturday afternoon.

The first half of January will be a dark period at the Salt Lake Theatre, attraction being booked for the next two weeks. Engagements that had been made for the time, have been canceled, and a midwinter rest will be offered theater-goers. The company playing "Mrs. Wiggs of the Cabbage Patch" in which Madge Carrick is starring, came as far West as Denver, and then turned back. "Peggy from Paris" was all last week in Denver, but will not come to Salt Lake at this time.

The present dearth in the dramatic line will prove an advantage no doubt to the promoters of the Patti concert, for with so little else just now to invite, arrange a considerable amount of money that might otherwise be spent in the theaters will undoubtedly be added to the large sum that Patti would draw with active competition.

The Grand theatre will be closed during the first half of the week. On Thursday, Friday and Saturday it will have a sparkling farce comedy, "An Eye on Hubby." It is said to be a great success-maker. But together on legitimate lines, without a suspicion of clasp in its composition. "An Eye on Hubby," it is said, shows what can be done in the comedy line when put to the test by the craft of a competent writer. The company presenting it is said to be a strong one and is headed by the clever comedian, Robert Buchanan, his associate funmakers comprise good people and the engagement promises to be a successful one.

"Maloney's Wedding" is the attraction booked at the Grand theatre for January 10th, 12th and 13th.

A farce-comedy "Hello Bill" will be seen at the Grand theatre for nights beginning Thursday, January 14th.

"Ton Yanson" is the old favorite which will again be seen at the Grand theatre.

After a week's rest Mrs. Fiske returned her tour on Christmas day at Toledo, and on December 28th appeared at an engagement at which at the venue theater, Detroit, in which city she has not before been seen in several seasons, owing to the fact that the theatrical syndicate heretofore has controlled Detroit theater. From Detroit Mrs. Fiske will go to Chicago, where at the Grand opera-house she will play her annual engagement, and then playing Cleveland, from which the syndicate has excluded her for years. She will take up her itinerary to the Pacific coast. On this long tour Mrs. Fiske will appear in "Mary of Magdala," while in the cities in which her stay is long enough to permit she will be seen in single representations "Hedra Gabler."

Fritz Scheff, the star in Charles B. Williamson's comic opera, "Babette," will leave the Broadway theatre, New York, January 9th, owing to the expiration of her contract. When Mr. Williamson first arranged for the run of "Babette," he thought that eight weeks would be a normal engagement for a new star. But the success of Mrs. Scheff has been great, and the novelty is there presented of an attraction leaving New York at the height of its success.

The immense production of "Babette," and the strong company, including E. J. Connelly, Louis Harrison, Ida Hawley and Josephine Bartlett, will go on tour with the star.

Side Fitch's latest comedy, "Glad of it," was produced at the Savoy theatre, New York last Monday night, with Miss James in the leading woman's role. Fitch has deviated somewhat from the parlor style of drama by creating a variety of characters, each of whose life is in the nature of what the professionals call a "fat part." In all there are fifty-two roles.

THE DRAMA IN NEW YORK.

Dealing with the holiday attractions New York that have been successful, the world says:

"The most fitting wish that can be extended at the beginning of the New Year to those always perplexed and sometimes misjudged men whose business is to provide the public's dramatic entertainment is that they may be blessed with greater prosperity during the remaining months of the dramatic season."

"But the managers form only one side of the theatrical equation and the public, which demands an exact balance is under a hearty New Year's wish that further plays may be offered to inspire greater and more general interest in the drama of the stage."

Upon the realization of the second wish the happy outcome of the first largely depends. Regular playgoers, who support the managers mainly rely, are in an angry mood. They have suffered too many disappointments during the last four months. Too many of their evenings have been wasted in crowded but not comfortable-backed theater chairs. In the work of restoring their amiability of temper the managers must take the initiative.

The New Year is a good time to cross old scores. With Fitch, Thomas and